

Vampire-Maker Dan Curtis Would Stop With 'Dracula'

By JERRY BUCK
Associated Press Writer
LOS ANGELES (AP) — Dan Curtis has had it with vampires.

Vampires have been good for him, and he has been good for them, but when he finishes directing "Dracula" in England he is going to drive the stakes.

From ABC's "Dark Shadows" to "The Night Stalker" Curtis has made those fly by night creatures if not respectable at least sympathetic. In the past two years Curtis has emerged as television's pre-eminent maker of horror films, a chilling genre that has not always been successfully transferred to the home screen.

But "The Night Stalker" was the highest rated TV movie ever shown.

Its sequel, "The Night Strangler," also racked up high points, as did "The Noriega Tapes" on NBC. For ABC's late night Wide World of Entertainment, he made such classic as "Picture of Dorian Gray" and "Frankenstein," and is finishing "The Turn of the Screw" starring Lynn Redgrave for showing in late May.

At the end of April he returned to England, where he had directed "The Turn of the Screw," to begin "Dracula." "Hopefully," he said, "that'll be the last vampire picture I'll ever make. I've been successful, but I think I've run out of things to do with vampires. Unless someone comes along with something new I'll never do another."

Jack Palace plays Count Dracula in the two-hour movie for ABC and Simon Ward costars as Arthur Holmwood. "I wouldn't have done 'Dracula' if Frances hadn't agreed to do it," Curtis said. "I won't fall for all those cliches done before. I took all the stupid things out of the novel. We made him a human being. Admittedly he's terrifying, but when he goes in the end you'll feel sorry for him."

Curtis, a large, rugged man with a massive hair topped by long hair that twists up into corkscrews, said believability is the key to the horror film. "When you do a picture like 'Dracula' you must remove all the unbelievable things," he said. "He won't change into a bat, but he will wear the cape when he goes marauding. It would be a mistake to change that."

He said, "You have to have a believable story. You've to take out every element that's not totally believable. You're under greater scrutiny because it is horror." "Some producers don't care about the story. It's just an excuse to get a couple of quarts of blood on the screen. That's not what scares. It's a mood, a feeling, a whole ambience."

Nearly as important, the viewer must feel a twinge of sympathy for the villain. "It has to have more elements than those that frighten," Curtis said. "You must have certain human dimensions that make you care, or, in my opinion, it fails."

Curtis, a brusque aggressive man, is impatient with critics of horror films, but also feels frustrated that he has been typecast into that field. He has, on occasion, expressed a desire to make a Western or a love story.

He said horror stories are the most difficult to find material for. "Anybody can make a horror movie," he said. "But not everyone can end one. You can go on and on with horror, but if you end it wrong that's all people will remember. That's



Horror Expert

"I think I've run out of things to do with vampires," says television director Dan Curtis, pictured here. He's done some notably blood-curdling things in the horror field, including drawing the largest audience for any television movie

ever shown, for "The Night Strangler." Now he's bowing out with a last chiller, "Dracula," which he's directing in England. And he's said to want to make a Western or a love story. (APN Photo)

by Richard Matheson, drew the largest audience of any movie for television ever shown. Its record 33.2 rating and more than 51 million viewers still stands.



DANCING IN PAS DE QUATRE are left to right: Leslie Mills as Grisli, Manina Ancherico as Granh, Laura McDaniel as Taglioni, and Sheila King as Cerito. Pas de Quatre is a feature presentation in the Spring Festival of Dance '73 to be presented by the Charlotte Blume School of Dance at South Lumberton Junior High School on May 25th at 8 p.m.

Spring Festival Of Dance Planned For May 25 Here

The Spring Festival of Dance 1973 will take the stage at 8 p.m., Friday, May 25 at South Lumberton Junior High School. The Festival, presented by the Charlotte Blume School of Dance in Lumberton, will feature some 140 dance students from this area in ballet, tap, and acrobatic dances.

Charlotte Blume School of Dance in Fayetteville. Guest performers will dance the complete short Ballet "Pas de Quatre" as staged by Fredrick Franklin of the National Ballet Co., and they will dance a Modern Ballet set to theme music "Day By Day." "Pas de Quatre" dates to the 19th Century and was originally staged for the four reigning ballerinas of the time for a series of special performances for Her Majesty's Theatre in London. History notes the stormy rehearsals and jealousy-ridden performances of the ladies—all prima ballerinas with their own rival companies.

A great battle ensued over who would play the leading part and perform her solo last. Finally, in desperation, the choreographer stated that the oldest lady would have the lead. The acknowledged "oldest" was Marie Taglioni, who was then in her early forties. The others agreed to this plan, and Taglioni became the lead.

The youngest was Fanny Cerito (in her twenties), and Grisli and Granh were in the middle ranges. It is one of the few Ballets of such vintage which has survived to this time and is still performed by Modern Ballet Companies. The choreography has been passed down to the leading dance masters of several generations. Charlotte Blume Sisk learned the choreography in Pittsburgh from Fredrick Franklin.

Eddie Fisher's Daughter Aims At Broadway Show Biz

By EVE SHARBUTT
AP Newsfeatures Writer
NEW YORK (AP) — Carrie Fisher is learning to be a chorus girl so people won't keep bringing her about. At 16, she's touchy about working with girls whose average age is 25. But the charming young brunette says she'd have to be out of her mind not to want to appear in the musical revival of "Irene," which stars her mother.

ballet lessons when I was young and it's hard for chorus line dancing." In her art deco dress, black with white print and very 1930s, and wearing black and rhinestone earrings and a white pin, Carrie sipped a soft drink and talked about appearing on Broadway. "It's like they're giving out a prize in the lobby to whoever guesses which chorus girl is the daughter of ... You can hear them from the stage, those people in the third row with binoculars, saying, 'There she is, that one!'"



CARRIE FISHER, 16 years old and newly arrived on Broadway, poses with disarming directness in the back garden of the house on New York's East Side where she's living with her mother, Debbie Reynolds. She's learning to be a chorus girl in the musical revival of "Irene," which stars her mother. She finds dancing hard, she explains, since she inherited the singing voice of her father, Eddie Fisher, but "his dancing abilities, too. Zero" — APN Photo

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